

HUMANITIES

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NETWORK

Altering Nature: Ethics in the Bio-Revolution

Scientific achievements of the last twenty years have set the stage for stunning new visions of humanity's future. The promise of scientific research is undeniable, yet its uses raise many disturbing questions. In the lecture series titled "Altering Nature: Ethics in the Bio-Revolution," several experts—scientists, philosophers, lawyers, and writers—were invited to present their views on these scientific achievements and to discuss with the audience some of the crucial social, economic, and ethical questions we will be forced to answer by the year 2000.

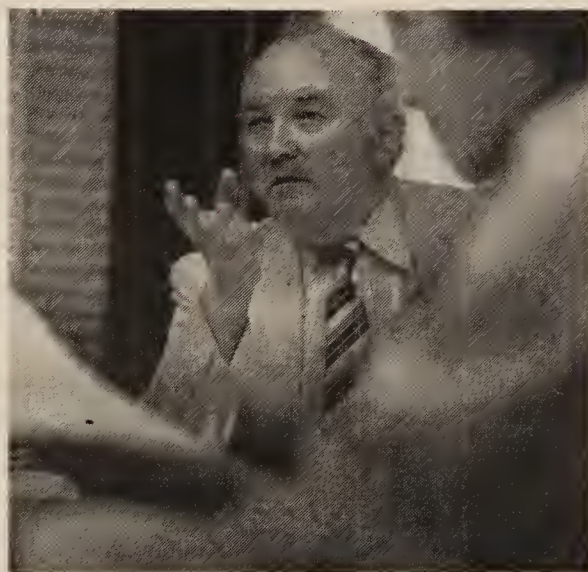
"Altering Nature" was presented on five Wednesday evenings at the College of Marin, Kentfield, from February through May of this year. The series was partially funded by CCH and was co-sponsored by the College of Marin and the Foundation for Ethical Studies, Mill Valley. Topics and speakers for the series included: Paul Ehrlich on "Medical Miracles: The New Population Bomb," Tom Regan and Burke Zimmerman, "The Debate Over Animal Research," Sheldon Krimsky, "Biohazards," and Wendell Berry, Wes Jackson and R. C. Valentine, "Laboratories in the Fields: Genetic Engineering and the Future of Farming." Audiotapes of each session are available from the Project Director, Marsha Mather-Thrift, 350 Starling Rd., Mill Valley, CA 94941.

The following excerpt is from the March 12 lecture/discussion led by Albert Jonsen and Alexander Capron, "Health Care at the End of Life: The Moral, Legal and Economic Dilemmas." The excerpt includes some of the remarks and answers to questions offered by Dr. Jonsen, Chief of Medical Ethics at the University of California, San Francisco, who has taught philosophy and bioethics for eighteen years. From 1979–1982 he served on the President's Commission on the Study of Ethical Problems in Medicine and Biomedical Research.

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What Does Life Support Support?

Dr. Jonsen: I am going to talk about patients who are or may be supported by various forms of what we generally call life support. I choose to title my remarks, "What Does Life Support Support?" Before I attempt to answer, I would like to cite a text, and then I will pose a parable. The text is a brief letter that appeared in the *New York Times* on October 18 of last year. The letter writer began, "As a physician and particularly as director of a hemodialysis unit, I applaud Judge Irving Kaufman's effort to bring the issue of technological prolongation of life of the terminally ill from the isolation of ethical contemplation to the public arena with a plea for society to institutionalize its moral verdicts in legislation. Both physicians and



Dr. Albert Jonsen, University of California, San Francisco, speaks in the "Altering Nature" lecture series at the College of Marin

families must face daily Judge Kaufman's question: 'Under what circumstances may life-sustaining therapies be withdrawn from a severely deformed or terminally ill person?' In the absence of a clearly-stated instruction from the patient, I cannot stop artificial kidney treatments regardless of how useless such treatments may have become in saving a patient's life. Contrary to popular belief, the family of such a patient cannot tell us to stop dialysis or do anything that attests to their knowledge of the patient's previously expressed desire. An answer is urgently needed."

Isn't it strange to hear a physician say that he is obliged to continue a treatment regardless of how useless such treatment may have become? It is, in my opinion, strange for anyone to feel obliged to perform the useless; yet it is a striking expression of the paradoxes we presently face in using the technologies generally described as "life support." So let this paradoxical remark of the letter writer stand as my scripture text for tonight's lecture.

And now I'd like to propose a parable about life support. A parable is defined as a short fictitious story used to illustrate a religious or moral lesson. My parable will be short; it will illustrate a moral point, but it is real rather than fictitious. About two years ago, in Moffitt Long Hospital of the University of California, San Francisco, a young woman lay dead for 64 days in the intensive care unit. She was legally dead from the moment of her admission. She had been legally dead from the time she left the referring hospital in Northern California. Yet for 64 days her vital processes were maintained in order to bring to viability the fetus in her womb. When she died as a result of a hemorrhage in the brain, she was pregnant with a 22 week fetus. At the plea of her husband and with the agreement of physicians, she was intubated—that is, a tube was placed down into her lungs—and immediately brought to our hospital where the most refined and sophisticated techniques were applied to maintain her vital processes until her baby could be safely delivered. A healthy baby, slightly premature, was delivered from a cadaver. The woman who conceived had, by the time of her baby's birth, met the legal criteria for brain-dead in the state of California. She

was not in a permanent coma; she was literally brain-dead meaning that there was clear neurological evidence that she had lost irreversibly all functions of the brain including those of the brain stem.

Let this story stand as a parable for my moral lesson. All the medical techniques used to accomplish that feat are generally referred to as life support: the ventilator, hemodialysis, intravenous feeding and fluids are commonly applied to the living to support life. In this case for most of the time those techniques were used, they were applied to a cadaver. It seems rather inaccurate to talk about life support of a cadaver. The parable obviously illustrates an extreme case, yet it points out again, just as the letter writer's text does, some of the paradoxes posed by contemporary technological means for support of vital processes. In moving from the text and the parable to an answer to the question in the title—what does life support support?—I will review the history that reveals how we got into this paradoxical situation.

Origins of the Medical/Moral Problem

Each step in the process has been enormously important, and very positive in itself, yet taken together they create a difficult medical and moral problem. There may be a few people in this auditorium who know what a Drinker tank is. This device, more popularly known as the iron lung, was a negative pressure ventilator, that is, it was an iron cylinder that enclosed the patient up to the neck and by applying a rhythmic cycle of negative or subatmospheric pressure in phase with inspiration, it created a rebound effect that made it possible to expire or breathe out. This very clumsy ancestor of all life-support systems was invented by Philip Drinker and Louis Shaw in 1928 to deal with the devastating polio epidemic of that era. At the height of those epidemics, in the late 1940s, close to 4,000 patients were treated annually in this manner. Improved understanding of the disease process and of respiratory physiology led to a high rate of success—73% of patients became free of the respirator within six months of treatment.

At the same time renal dialysis, which had been pioneered by Dr. William Culp in the late 1940s, became possible on a chronic basis. Dr. Culp had originally invented dialysis, which clears the kidneys of the

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LA Proposal-Writing Workshop

A proposal-writing workshop will be held at the Los Angeles CCH office on *February 18* from 10 a.m. to noon. It is also possible to schedule 15-20 minute individual appointments with the Program Officer between 1:00 and 3:30 on that day. Please call the office (213/482-9048) to sign up in advance. Prospective applicants should bring a draft of their application to the meeting.

SF Proposal-Writing Workshops

Two proposal-writing workshops will be given at the San Francisco CCH office: *Thursday, February 12* and *Tuesday, February 17*. The workshops will be held from 10 a.m. to noon in the conference room of the second floor of the World Affairs Building, 312 Sutter Street, San Francisco. Applicants must telephone the CCH office to register for the workshop (415/391-1474). Registration is limited to twelve persons. Participants are encouraged to read the CCH program announcement before the workshop and to come with rough drafts of their applications and proposals. There is no fee for the workshop.

poisons that build up there when they can't excrete them, only for acute crisis interventions. It could only be used on a very short term basis, but by the 1960s Dr. Belding Scribner invented the arterial venous shunt which can be placed in the arm to allow blood to flow in and out of the body through the machine. This can be done on a regular basis over long periods of time so that kidneys destroyed by disease can be substituted for by a regular dialysis.

During the 1970s great progress was made in perfecting techniques for instilling nutrients into the body through tubes when it was impossible for nutrients to be taken in by mouth. Finally in the opening years of the 1980s we saw the first clinical use of implanted mechanical circulatory support—that is the technical name for the totally implantable artificial heart or the partial heart.

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Now this is all a very sketchy history, but we have touched the major means of life support used in contemporary medicine. This review, short as it is, shows that when we speak of life support, we appear to be referring to an interface between technology and physiology that essentially does three things: it can provide nutrients into the body which are essential for metabolism; it can eliminate wastes from the body; and it can provide for the mechanical and electrochemical energy which is necessary to sustain vital activity. Each of these techniques in and of itself sustains or substitutes for an organ which is vital to the total integration of our organism, of our functioning body. And that is precisely what was done in the case of the young woman in Moffitt Long Hospital. It was possible to put together a chain of machines that provided a technological interface with physiological process in order to keep each process integrated with other processes, thus carrying on the totality of process, namely, the delivery of nutrients, the elimination of wastes and the necessary stimulus for vital energy.

There are patients in all major hospitals in the U.S. who are being kept alive by these means in intensive care units, in cardiac care units and in neonatal care units. Many of those patients will not leave the hospital. Mortality is very high for those who are admitted to those intensive care units. Many more will leave the hospital and then succumb within a fairly short period of time as recent studies on the mortality and morbidity of patients who have gone through intensive care demonstrates. But many will return home healthy and well.

Clearly these developments are extraordinarily beneficial to many human beings. Why then is there a problem? Why does the letter writer of our opening text have a problem? Why does Judge Kaufman have a problem? Why do we call it an ethical problem? Certainly there are plenty of *technical* problems with life-support techniques. Most of the major techniques have their limitations and their adverse effects. The recent history of the artificial heart, which you have followed in the newspapers and on the media, demonstrates the range of technical problems that have to be overcome before it is able to provide an efficient, effective mechanical circulatory support. Each implantation of the last dozen shows some new problem which has not been precisely anticipated. And yet

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each clinical experience teaches its lessons. And so it has been with all the other major technologies—the ventilators which have advanced from the Drinker tank to very sophisticated positive pressure devices and so forth. Each new technology presents new clinical and technical problems, but continual improvement and refinement goes on with all of them. But we say that these technologies also pose ethical problems. Indeed it has become commonplace to say that the concern about ethical problems in medicine is stimulated primarily by the advances in medical technology and presumably the life-support technology is in the forefront. So there is the general impression that this enormously positive and quite beneficial development creates ethical problems.

One of the problems with ethical problems is that when many people use the term "ethical" they seem to mean little more than "worrisome." They often cannot define or delineate the problem in very specific terms, and so it is the business of this new breed of medical ethicists to attempt to do that so that the public and professional communities can discuss the problems with some precision. It is one of the characteristics of our civilization that it has gotten very good at being able to define technological problems and remains very primitive in defining ethical ones.

Two Features of the Life-Support Problem

I'd like to suggest the features of life-support technology, or perhaps organ-support technology, that prompt us to think of ethical problems. Two features of the technology in particular I believe give rise to the ethical question. Both are features not so much of the technology but of its historical development. *The first is that the technical developments have moved from partial support to total support.* We speak of a support "system." The Drinker tank was a mechanical device, relatively simple, which was able to exert mechanical pressure sufficient to substitute for the loss of muscular strength due to poliomyelitis. That performed one function only—it moved air in and out of the lungs mechanically. But as technologies for other organs were invented, machine can be added to machine in tandem. It does little good, for example, to be able to deal with respiratory failure if there is no way to eliminate wastes when kidneys fail. To the ventilatory system is added dialysis and to these hyperalimentation, the provision of nutrients. Thus the elements of a total system—getting the essential nutrients in and the wastes out—are being assembled. This in effect was done with the cadaver mother. It is relatively rare that patients end up on total systems, although some patients get fairly close to it. Yet it's my impression that as the steps go toward total system in an intensive care unit, people begin to worry. The clinicians don't seem to worry much about putting in a tube to support respiration. It's done very commonly and very readily. But when dialysis needs to be added to clear the kidneys, some questions start to be raised. And when the need for hyperalimentation arises, people begin to argue. So the idea of moving from partial to total system seems to cause the worrisomeness that we associate with ethical problems.

Of course we've got to recognize that total system isn't really total—it's only quasi-total. And here we glimpse one of the *genuine* reasons why we have an ethical problem. The reason why the system is quasi-total is that we have no *direct* brain support. The brain can be adequately profused by blood through the support of the ventilatory and circulatory systems but that is *indirect* brain support. When the central

nervous system is seriously damaged, particularly in its higher cognitive functions, we have no direct intervention. We cannot telegraph thoughts into the brain.

And here we see the sort of patients about whom the ethical questions are most frequently raised—one whose heart and lungs and kidneys and circulatory systems are being supported but whose cognitive functions are profoundly and permanently damaged. The parable of the cadaver mother illustrates this most vividly. It's very obvious that she's no longer a person in the world; her fetus is nurtured in a cadaver. Had it not been for that intrauterine life, she would have been buried or cremated. The situation can be slightly changed. For example, a pregnant woman has lost cerebral functions and fits the criteria for the condition we call persistent vegetative condition, that is, she is permanently unconscious. Such a person is not in fact dead but will never feel any consciousness, never experience the joy of being a new mother, never will see her child grow. The most famous case of life-support in recent times, Karen Ann Quinlan, exemplified the support of life without consciousness. Many of the cases now under review in the courts are of this sort. These are the cases that troubled Judge Kaufman and our letter writer, and they should trouble us all. And so we find that the problem of quasi-total support is a genuine problem. What is to be done when support is possible—almost totally?

The second reason we worry about life support arises from the move from temporary support system to permanent support system. Anyone who remembers the Drinker tank might recall that it was intended to be used on a temporary basis. Although for many unfortunate patients it did turn permanent, that was never the expectation. We can see photographs of vast wards with 20 or 30 people permanently in iron lungs, but we forget that its inventors and its users hoped to use it to compensate for a temporary loss of muscle power. If respite could be given, it was hoped that that power would be restored, and in fact by the mid 1950s only 14% of patients remained dependent two years after the initiation of treatment; and half of these needed support only at night. The intent to devise a technique for permanent use did not appear until the development of chronic hemodialysis—if we exclude the internal cardiac pacemaker. Now there is a mechanical circulatory support which can be used either on a permanent or temporary basis—the artificial heart.

"We talk about the maintenance of life; we rarely talk about the maintenance of personhood."

We are now seeing the move from the temporary to permanent systems in many situations. For example, young people with muscular dystrophy are being put on ventilators for the rest of their life at the ages of 14 or 15. Once again, however, as in the partial to total move we recognize we are not dealing with the permanent in any genuine sense but only with the quasi-permanent. No matter how long life support can be provided, the time comes when death conquers even the power of the machine. Yet with artificial hearts, with ventilators, with other sorts of implanted systems, permanent support to the end of a person's life seems to many to be a desirable objective. They will live out their life with a machine as an intimate part of themselves.

The Maintenance of Life vs. The Maintenance of Personhood

We know little about how humans will tolerate this technology/personal interface. Obviously, we have two decades of experience with people who have been using renal dialysis for long periods of time—3, 4, or 10 years. Obviously, people will — as they always do — react in very individual ways. Still I believe we here

encounter another reason to think of life support as a genuinely ethical problem. We face the fact that there will be people living who are not entirely themselves, in the dimensions of both time and space. Persons whose lives are supported in this fashion may not “be themselves.”

We talk about the maintenance of life; we rarely talk about the maintenance of personhood. It is of very little interest to me, in fact, not at all, to be alive as an organism. In such a state, I have no interests literally. It is enormously interesting for me to be a person, with my history, with my place in life, doing the things I enjoy doing, loving those I love, causing the problems I like to cause. I live my life. It is the perpetuation of my personhood that interests me. Indeed it is probably my major and perhaps my sole real interest. The life-support development or organ-support development has led us to the situation in which personhood seems either totally or partially lost while organic life is maintained.



The Creation of Man by Marc Chagall

Just as I began with a text and a parable, I would like to conclude with an image. Behind all the ethical issues which I have discussed lies the question of fundamental philosophical perspectives. The meaning of life is a perennial philosophical question, and it will not be answered any better by modern bio-ethicists than by the Greeks or the Medievals or the Enlightenment scholars. However, we have a dimension of the problem that they did not know, namely life totally, or quasi-totally, or permanently or quasi-permanently supported by machine. The philosophers may ponder this problem, but as is often so, the wisdom of the artist will illuminate it. I refer to a painting by Marc Chagall called “The Creation of Man.” At the bottom of the painting is an angel holding the limp body of Adam. But if you look to the top of the painting you’ll see some extraordinarily interesting symbols: the eight-branch candelabra of the Jewish faith; the scroll of the Law; the ladder, which I assume is Jacob’s ladder; the swirling sun from the story of Elijah in the Old Testament; then on the other side of the sun there are some figures from the Christian faith—Jesus crucified; the fish which is the symbol of the Eucharist; the Tables of the Law; and then over on the side a crowd of faces looking down at this whole

event. They look like a cheering crowd at a football game. I assume that that crowd are the children of Adam, all of us. Presumably in a moment the breath of God will enliven that limp figure, and it will come to life. And the first things that it will see are the cheering and smiling faces of all the children that will flow from this human being and all of the symbols that our civilization has used to raise the great question of the meaning of life. That angel holding that body is true life support because that body will come to life, and know joy and know meaning and know sharing of fellowship in one’s family and in one’s culture. Without that, what is life support?

“Behind all the ethical issues which I have discussed lies the question of fundamental philosophical perspectives.”

Question: A lot of people I work with feel that what they’re doing is useless treatment. They have to worry so much about lawsuits and following legal requirements that it affects their attitude about treating their patients. They want to make decisions based on what they think is right.

Dr. Jonsen: Your colleagues are laboring under a major misconception. I encounter it all the time. It’s very unfortunate—to go back to the phrase used by the letter writer—that some people feel that they have some sort of an obligation to do what is useless. It’s an ancient principle of Roman law in fact that says “Nemo tenetur ad inutile” or “Nobody is held to do the useless.” Now the problem always is what constitutes the useless. There are a range of clinical conditions in which intervention can clearly be called useless, that is, situations in which sound medical judgment will say that an intervention such as use of a ventilator is not in fact going to make any difference. There are no grounds under which anyone can force a physician to initiate a treatment under those conditions. There are other sorts of situations in which the treatment can be judged on sound medical grounds to be “futile.”

“Futile” is different from “useless.” The word itself comes from the Latin word “futilis” which means “leaky.” You can pour the treatment in, but it’s going to pour out without making much difference. So that while it is possible, for example, to resuscitate a patient who may be dying of cancer, you know that patient is going to arrest again so your resuscitation is only an act to bring them back enough to resuscitate them again and again. In areas of futile and useless treatments it’s difficult for me to imagine how anybody could be forced either by legal obligation or moral obligation to continue.

“The intent to devise a technique for permanent use did not appear until the development of chronic hemodialysis.”

There is another range of questions which have little to do with the medical treatment but rather with the quality of life of patients where things are much more difficult, where it’s possible for the medical intervention to succeed. You can get this patient through a bout of pneumonia, but they will go back to the nursing home where they have lived for 10 years without any form of communication. That’s a more complicated question, but for the situation I described first, decisions to discontinue can be made on sound and justifiable grounds.

Question: To what extent do we have to wrestle with the great fundamental questions about the meaning of life and death—is death an ending?—before we can deal with the ethical problems of whether to discontinue life support?

Dr. Jonsen: There are questions that are best called *perennial questions*, that is, questions that seem to be very much a part of our being human and that we will ask over and over again throughout the history of our race—the meaning of life, the value of life, whether there is an eternity, etc. These questions have been dealt with with enormous sensitivity and refinement by Aristotle, Plato, St. Augustine, St. Thomas, Immanuel Kant and others. Basically they do not answer those questions; they simply re-phrase them in different ways. It is perhaps the most fundamental characteristic of human beings that we are driven to ask perennial questions over and over again. The beautiful painting by Chagall is a striking example of the use of symbols in two of the great religions of Western culture that re-state these perennial questions.

There’s another kind of question, which I suppose you might call *practical questions*, that is, we are forced to do things, to make decisions all the time. We can’t wait on answers to the perennial in order to resolve the practical. So we have a sort of piecemeal approach. We should be continuing to reflect on the perennial and at the same time trying to devise as reasonable as possible solutions to the practical questions.

“It is perhaps the most fundamental characteristic of human beings that we are driven to ask perennial questions over and over again.”

You stated that we seem to be answering these questions on a technological basis. There’s a great deal of truth in that. For example, one of the problems that many of us who have worked in the field of law and medicine and ethics and medicine consider solved in a real sense is the problem of how to determine death by brain criteria. Very few people today would claim that a person who was declared dead on the basis of brain criteria needed to be given continued organic support. Once a physician says this person is dead on the basis of brain criteria, the person is dead. The solution to that has been made because we have a technical means of determining brain death and also because we have no way of intervening to reverse it or change it.

If you move slightly to the side of that and look at persons who are in a permanent coma, we are still puzzled by many problems because there the question of personhood directly comes to the fore and many philosophers say, “Why don’t we call people who have lost consciousness dead?” That involves a fundamental question of what it means to be a person, which we have yet to answer. So we struggle between these perennial questions and the practical questions all the time.

December Grants Awarded

Dissemination of the Humanities

Born on the Fourth of July

Sponsor: Film Arts Foundation, San Francisco
Project Director: Loretta Smith

Born on the Fourth of July, a personal memoir by a Vietnam veteran, will be made into a documentary film of the same title. The film will present an intimate portrait of Ron Kovic, a heavily decorated combat veteran of the war in Vietnam, who has become a staunch peace activist and a celebrated writer. The film will attempt to probe current American attitudes toward our role in Vietnam and our stance in the world today. It will also help to break down negative stereotypes of the disabled by presenting the dynamism and vigor of a man who has been confined to a wheelchair for nearly twenty years. Scheduled release date is spring 1988.

The Wilderness Idea

Sponsor: The Wilderness Project, Boston, MA
Project Director: Lawrence R. Hott

The Wilderness Idea is a series of four, one-hour films produced for national PBS broadcast and educational distribution. The goal of the production is to increase awareness of the influence of wilderness on literature, historical ideas, art, and the progress of American civilization. The emphasis will be, not on the physical qualities of wilderness areas, but on the human response to nature. The series will tell the story of how American fear of the wilderness, based on the harsh realities of colonialization and ancient archetypal images, was transformed into a broad national sentiment capable of securing legal protection for wild country. This grant will fund the production of the California portions of the series. Scheduled release date is April 1989.

Eminent Domain

Sponsor: Bay Area Video Coalition, San Francisco
Project Director: Brian Good

At the very center of San Francisco's Fillmore District stands Beth Israel Synagogue, a stately old building that has witnessed several decades of architectural and social changes. Antipodes Production Group will produce a one-hour film, *Eminent Domain*, that takes the Beth Israel Synagogue as its main character and focus for the events of the past 100 years. Through its eyes the viewer will witness a century of change within one neighborhood—a microcosm for a broader message of how architecture and humans interact with one another to create a community. Scheduled release is spring of 1987.

Humanities Today

Sponsor: Center for Humanities and Technology, Foothill-DeAnza Community College District, Los Altos
Project Director: Sandra S. Urabe

The Center for Humanities and Technology, in coordination with Access Los Altos Television Center at Foothill College, will produce six half-hour programs titled *Humanities Today*. The purpose of the series will be to demonstrate and/or discuss the humanities as an integral component of the technologies and to recognize that a greater understanding of the responsibilities of technology can only come from knowledge of the humanities. Scheduled topics include: "Education, Computers and/or Humanity in the Classroom?," "Artists in the Technological Twentieth Century," "Women, Feminism and Technology," and "The High Cost of High Tech." The programs will be shown on at least four TV stations in the Bay Area beginning January 27.

Humanities in California Life

Bridges to History

Sponsor: Friends of the Golden Gate Bridge and the Labor Archives and Research Center at San Francisco State University
Project Director: Lynn Bonfield

Bridges to History is one of the most important components of the overall Golden Gate Bridge 50th Anniversary Celebration. The project has four aims: (1) to create a historical record by photographing and recording the oral histories of the living workers who actively participated in the planning and building of the Golden Gate Bridge; (2) to identify visual and written materials relating to the building of the Bridge by surveying approximately 40 collections; (3) to create curriculum guides, exhibits and resource materials for use by educational institutions; and (4) to provide area residents and visitors with an opportunity to experience, in an historical context, the engineering and human challenge presented by the Bridge through audio-video museum displays and traveling exhibits. Products of the *Bridges to History* project will become part of the permanent historical exhibit at the renovated Roundhouse Visitors Center as well as part of the permanent collection at San Francisco State University's Labor Archive and Research Center. The curriculum materials will be used by the San Francisco Unified School District.

Julia Morgan and Her Times

Sponsor: National Association for Better Broadcasting, Los Angeles
Project Director: Edmund Penney

A one-hour documentary film *Julia Morgan and Her Times* will explore the extraordinary life and career of the first woman architect of California, who, since the beginning of this century, designed over 800 public buildings and private residences. The story of her twenty-year involvement with the powerful Hearst family resulted in her creation of the fantasy setting of Hearst Castle at San Simeon. This story offers a rare study of early twentieth century social history and an opportunity to examine and critique eclecticism in architecture. The film will bring attention to Morgan's work as a pioneer woman architect in California, both from a historical perspective and in terms of architecture as a profession for women today. This grant will support the script development phase of the production which is scheduled to air on PBS in 1987.

The Bombing of the Los Angeles Times

Sponsor: The Film Arts Foundation, San Francisco
Project Director: Frank Christopher

On the morning of October 1, 1910, an explosion and fire completely destroyed the Los Angeles Times building, killing twenty-one workers. The destruction of the Times building was the climax of a bitter struggle to unionize the most anti-union city in the country. The bombing and the subsequent trial of members of organized labor would prove to be a critical turning point in both the history of American labor and in the development of Los Angeles as the major industrial and commercial center in the West. This project will begin the script development phase of an hour-long documentary, *The Bombing of the Los Angeles Times*, that will focus on a period in California history that witnessed relentless competition between large corporations and labor and socialist organizations for control over city government.

The Return of the Brigade

Sponsor: Clarity Educational Productions, Inc., Berkeley
Project Director: Judith Montell

The Return of the Brigade will be a one-hour documentary film on the political and social activism of a group of men and women—mostly California residents—who are Veterans of the Abraham Lincoln Brigade (VALB). 1986 is the fiftieth anniversary of the outbreak of the Spanish Civil War and more than 80 VALB and their families will return to Spain for a reunion with other international brigaders. The film will follow them as they retrace their steps on the old battlefield and reassess the consequences of their participation. The film will focus on two areas of concern in contemporary American society: the need for sustained participation in the public dialogue; and the respect for the tradition of informed dissent.

Amerikanuak: The Basques of California and Nevada

Sponsor: Basque-American Foundation, Fresno
Project Director: Geoffrey Dunn

This half-hour documentary film will chronicle the rich history of Basque immigrants in the Western states and capture their unique and colorful cultural heritage. Interviews with first-generation Basque-Americans will be interwoven with historic photos, archival-film footage, and live dance and musical performances from Basque festivals in Fresno, Chino, San Francisco, and Bakersfield as well as from the National Basque Festival in Elko, Nevada. A special section of the film will feature the music of legendary Basque musician, Louis Irigary. The script for *Amerikanuak* will be completed by April 1987. The scheduled release date for the film is April 1988.

The California Mission Era

Sponsor: Cine Accion, San Francisco
Project Director: Maria Bures

The California Mission Era will be a two-part television series about the history of California before the Gold Rush of 1849. The series will examine the social attitudes, values and thoughts which emerged from the fusion of Spanish and Mexican cultures. The two-hour series will chronicle the history of California from its pre-Columbian history to its "discovery" and exploration by the Spanish to the California period and the Mexican-American War. It will be hosted by a guide who will conduct tours of present day mission sites and interviews with clerics, scholars, historians, members of California's indigenous tribes and descendants of the Spanish-Mexican period. The current grant is for script development.

The Hispanic Playwrights Project

Sponsor: South Coast Repertory, Costa Mesa
Project Director: Jose Cruz Gonzalez

The Hispanic Playwrights Project (HPP) was conceived in 1986 as part of SCR's overall new play development program. Last summer during a one-week period of workshops, discussions, rehearsals, and public readings of their scripts-in-progress, Hispanic playwrights from all over the country were given the opportunity to work with actors, directors, and scholars to develop the literary, artistic, and technical aspects of their work. In an effort to enhance and expand HPP in 1987, SCR will add a series of lectures, a soft-cover publication, and a keynote address. Lecture topics will relate to the themes and issues in the selected scripts. The keynote address and scholarly articles will provide a broad cultural and literary perspective to the HPP. The HPP activities will take place in July of 1987.

December Grants Awarded

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Humanities for Californians

Reading and Discussion Programs on the U.S. Constitution in Public Libraries

Sponsor: California State University, Los Angeles
Project Director: Elaine Towns

The John F. Kennedy Memorial Library at California State University, Los Angeles, will conduct a reading-discussion project on issues of contemporary concern related to the U.S. Constitution. The programs will take place at the Montebello Library and the Lamada Park Library in Pasadena. Scholars in Constitutional history, women's history, political science, and English literature will make presentations and lead discussions on books designed to engage the interests of the adult public on the perspective of the humanities on the U.S. Constitution. Topics of the presentations, to be given at both sites, are: "Political Power of Special Interest Groups in Relation to the Federal Government," "The Quest for Full Citizenship," "The Individual and Civil Rights," and "The Constitution as National Symbol and Art Form." The programs are scheduled for March and April, 1987.

Norman Rockwell's America: Myth or Reality?

Sponsor: South County Community College District, Livermore
Project Director: Barbara Mertes

This project will present a theater production on the life and works of American illustrator Norman Rockwell at five community colleges. The program at each site will be preceded by a critical analysis of Rockwell's work and a discussion of its role in creating a sense of American mythology. The five community college sites are College of the Redwoods (Eureka), Placerville Community College Center, Hartnell College (Salinas), Santa Barbara City College, and Saddleback Community College (Mission Viejo). The performances are scheduled for May to December 1987.

Jazz Tap Conference

Sponsor: Life on the Water, Ft. Mason Center, San Francisco
Project Director: Carolyn Evans

The study of American dance history is a relatively young field, and the scholarship is scant when compared to scholarly study of the other arts. This project will present two illustrated lectures on the history of jazz tap. One will focus on the development of jazz tap in California. A second lecture will explain the relationship between tap, jazz music and language. Both lectures will be followed by audience discussion. Accompanying events will include screenings of rare jazz tap film footage at a local theater and an exhibit on the history of jazz music and dance. The weekend conference will take place in June 1987.

Made in U.S.A. Symposium

Sponsor: University Art Museum, Berkeley
Project Director: James Elliott

The *Made in U.S.A.* symposium will explore the Americanization of modern art. The day-long discussion scheduled for April of 1987, comes out of the exhibition and book of the same name which probe the nature of the Americanization of modern art which took place after World War II. The discussions will be organized around five topic areas including: "American Icons"; "Cities, Suburbs, and Highways: The New American Landscape"; "American Food and American Marketing"; "American Mass Media"; and "The American Dream/The American Dilemma." The day's activities will close with a reception at the University Art Museum where the public will have an opportunity to meet the participants individually and view the *Made in U.S.A.* exhibition.

Humanities and Contemporary Issues

The Myth of the Computer

Sponsor: California Newsreel, San Francisco
Project Director: Lawrence Daressa

California Newsreel will develop a script for an hour-long video documentary that explores the computer's role and influence on human values and social goals. The program will be in a sense an "anti-documentary" in that it will not document what a computer is and what it can do. Instead it will focus on the question of what computers can help us—as humans—become.

Ed. Note: California Newsreel declined to accept the CCH grant, citing lack of additional financial support for the project.

Ideals and Realities: Islam and Contemporary America

Sponsor: California Polytechnic State University Foundation, San Luis Obispo
Project Director: Judy Saltzman

Since the Iranian revolution of 1978, the American people have become increasingly concerned with Islamic ideology and militancy, although most of them know little of the religion itself. This project will sponsor a series of lectures and discussions by five scholars in Islamic Studies, Religious Studies, and Middle East history and politics. Each speaker will present a public lecture at Cal Poly and will also attend an Islamic Religion class and hold informal discussions with students and faculty. In addition, the scholars will participate in adult education dialogues at a local synagogue. The programs are scheduled for January-March 1987.

Ecofeminist Perspectives: Culture, Nature and Theory

Sponsor: Program for the Study of Women and Men in Society, University of Southern California
Project Director: Gloria Orenstein

This project will sponsor a three-day conference that will examine the emerging perspective known as "ecofeminism" which links the subordination of women with the exploitation of the earth. During the conference this concept will be compared and contrasted with other theories of achieving gender equality and with other theories that seek a more harmonious balance between humanity and the earth. Some of the topics include: the relevance of Native American earth-based cultures to contemporary industrial culture; the relationship between ecological values and contemporary art; population and family planning; health care; community self-sufficiency. The conference will take place at USC on March 27-29, 1987.



"The Lemon Grove Incident"—Class photo taken in 1930 of one of the Americanization classes at the Lemon Grove Grammar School

The Chinese in the Monterey Bay Region Exhibit

A traveling exhibit about *The Chinese in the Monterey Bay Region* will be on display at the Northridge Shopping Center, Salinas, from January 9, through March 1, 1987. The exhibit was prepared by the Santa Cruz City Museum in conjunction with historian Sandy Lydon, author of *Chinese Gold*.

The display explores the history of the Chinese in Salinas, Monterey, Watsonville and Santa Cruz—all communities which at one time had major Chinatowns. The exhibit features over 150 photographs, rare letters and personal documents which chronicle the experiences of the Chinese in this region from the 1850s to the present. Other objects on display include clothing, cooking utensils, agricultural and fishing tools, gambling games, and objects used in celebrations and religious ceremonies.

Very little physical evidence remains of the many important contributions the Chinese immigrants made to the development of the Monterey Bay Region. In fact, it would be possible to live an entire lifetime in this area and not know that the Chinese played a central role in the history of the region's agriculture, fruit processing and merchandising, public works projects, and fishing industry. The purpose of this exhibit is to increase public awareness and understanding of the history of the Chinese in these communities.

The exhibit covers a number of topics such as the reasons behind the Chinese emigration from China, and the Chinese immigrant's involvement and success in the areas of fishing, agriculture, railroads and business. It examines the history of the anti-Chinese movement and the development and demise of the Monterey Bay Region's Chinatowns. The exhibit also traces some of the Chinese families that have remained in the area and includes video taped interviews with several members of these families.

A lecture by historian Sandy Lydon, and scholar and author Sucheng Chang, will be held in conjunction with the exhibit. For information regarding this lecture please contact the Santa Cruz Museum, (408) 429-3773.

Funding for the *The Chinese in the Monterey Bay Region* exhibit was provided by the California Council for the Humanities, The Cabrillo College Foundation, the City of Santa Cruz, Cabrillo College, County Bank, the Ow Family, and Capitola Book Cafe/The Pizza Company. The exhibit, which was recently on display in Santa Cruz, will also travel to Watsonville and Monterey after leaving Salinas.

The Northridge Shopping Mall, located at Highway 101 and Boronda in Salinas, is open Monday through Friday, 10 a.m. to 9 p.m.; Saturday 10 a.m. to 6 p.m.; and Sunday 11:30 to 5:30 p.m. The exhibit is located at the Emporium end of the North Mall.

Lemon Grove Incident Continues to Receive Awards

The Lemon Grove Incident, a KPBS-produced documentary recently broadcast nationally on PBS, continues to collect awards for programming excellence. Recent honors include the Gold Award at the Houston International Film Festival; a CINE Golden Eagle; Finalist at the American Film Festival in New York City; and Recognition of Special Merit from the California School Board Association.

The Lemon Grove Incident concerns the nation's first successful legal challenge to school segregation. It was produced by Paul Espinosa and funded by the Corporation for Publication Broadcasting, CCH, PBS and KPBS, San Diego. For more information about the film, contact Pat Finn, 619/265-6415.

1986 Public Humanities Conference in San Diego

1986 Public Humanities Lecture

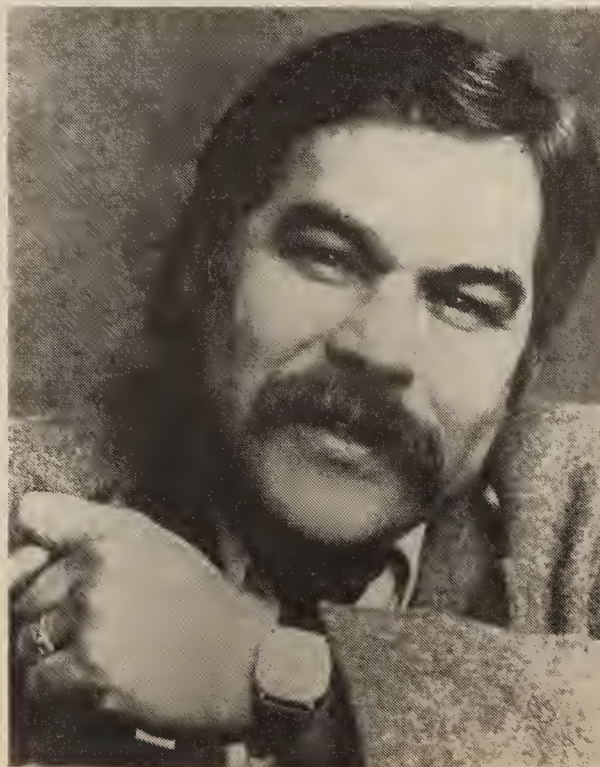
Luis Valdez Offers Perspectives on "Borders"

CONSTANCE CARROLL: When the CCH selected San Diego as its site for the Public Humanities Conference, and Luis Valdez as the Humanities Lecturer for 1986, the theme of "Borders" suggested itself rather naturally. We had in mind not only the United States-Mexican border, but a host of metaphorical borders: political, cultural, media borders; borders among and between audiences; borders that Council-funded projects try to cross on an almost daily basis.

Tonight's lecturer, Luis Valdez, knows a thing or two about borders. He crossed the border between political action and theater when he founded El Teatro Campesino during the Delano strike of 1965. He and his company have crossed many cultural borders as El Teatro has traveled throughout the world including six trips to Europe. He has moved across borders of theatrical form from the skit-like acts of the 1960s productions to the innovative *mitos* of the 1970s, a form based on science, religion, and Mayan thought. The 1980s have seen his theatrical adaptation of *Los Corridos*, based on popular ballads, and the decade is not over yet. He has also successfully crossed the precarious border of artistic media, writing and directing both the play and the film *Zoot Suit*. When not crossing borders, Luis Valdez makes his home in San Juan Bautista, where El Teatro Campesino has its permanent residence. His most recent play, *I Don't Have to Show You No Stinking Badges* recently completed a four and one-half year extended run to great acclaim in Los Angeles. Luis Valdez, Chicano playwright; Luis Valdez, California playwright; Luis Valdez, American playwright. But the title that seems the most appropriate is Luis Valdez, a playwright for the western hemisphere.

I hope to be able to speak in circles this evening. Ultimately I suppose, all borders resolve themselves into a curve. Even time is a curve. Albert Einstein demonstrated at the beginning of the century that if you send time in a straight line out into the universe, it eventually curves back on itself, completing a circle. Actually if you let it go, it's not just a circle in two dimensions; it's a circle in three dimensions, tracing the outline of a sphere: the sphere that you see in a drop of water, in a drop of blood; the sphere that you see when you look at the sun or our own planet Earth. We'll talk of half of a sphere, hemisphere, knowing, of course, that eventually what really should concern us is the entire sphere of the planet. I believe in that curve of time and believe that it eventually comes back and connects on itself and forms a circle that embraces us all.

"Borders" is a big topic. I suppose when you think about borders you think in terms of straight lines, and certainly straight lines are what we deal with in this reality, in this time. I like to cross the straight line between San Diego and Tijuana from time to time. A curious thing is happening in Tijuana. It has the towers of the 80s. It has those silicon towers that reach into the sky and are starting to dot the face of our planet. We are immersed in a period of monumental change. Time again. Time that closes upon itself like a circle, and it is very important for us to be very aware of our time. To be on time. Americans are time freaks. We buy on time. There's a fascination about time because



Playwright/director Luis Valdez (photo: Irene Fertik)

time is the liquid of life. Time is all we have and precious little of it. And yet there is endless time. There is infinity. And somehow we know that we carry the seeds of infinity. But in order to measure out time we have to draw straight lines, and so we draw borders and possess regions of the earth and possess regions of a city and declare this to be our private property—like our time. And this helps us to define us—our possessions, these borders. So it's quite understandable that there must be a border between Mexico and the United States and between the United States and Canada.

"I believe that at the heart of all material being is energy, is spirit, is belief."

It's curious that Amerigo Vesputti lent his name to the continent. There's a tremendous coincidence here because this place, this Western Hemisphere, this America, had another ancient name before the coming of the Europeans. The Mayans used to call it "Amaruca." "Amaruca" means the land of the feathered serpent. Mexico means feathered serpent. Boundaries, borders between the material and the spiritual. Mysteries of this gigantic part of the world, this place that was new and old at the same moment, this place that was a place of endless fascination and endless mystery. And yet it had a map that was sketched in the *Popol Vuh*, which is the book of the ancient Quiché Maya, the Mayan Bible if you will. It survived as creation stories for children so the priests didn't completely destroy it. It was an oral tradition anyway,

and was finally transferred to print in the 18th century. So it has come down to us as a damaged fragment, but nevertheless enough is there for us to be able to see this map of ancient America and the promise. Because you see if there's anything that ancient America understood, it was time. The functioning of time. The Mayans were able to predict the future—360,000 years ahead. They predicted the conquest of America by men who came dressed in armor on these creatures that came to be known as horses. One of the South American pre-Columbian leaders had a dream, and he had one of his artists sketch and eventually sculpt a figure that he had dreamed, that he had seen in this vision. And it was the image of a Conquistador, in armor, 200 years before the coming of the Spanish.

"I believe that we will get by, that we will evolve, that America will complete her destiny, and it is going to take all of us to be able to do it."

The Mayans were mathematicians. I never tire of saying they invented zero along with other people, but they had zero a long time. The circle. That's what zero is, the circle, *cero*. They understood the workings of time, and there are books of prophecy—if you know how to read them—that predict our time. I'm not claiming that the Mayans knew everything. They made a few mistakes in their time. But it's a piece of human knowledge that whether we know it or not, we have been fusing together for 500 years. This hemisphere and that hemisphere, opposites that unite. Thirteen colonies. Thirteen colonies united. According to some kind of plan.

Did you know that the early Americans who arrived here from Europe studied the Indian tribes and what they saw were plans, methods of being together that they had never encountered before? Confederacies. The confederacy of the Iroquois led to a concept of United States, which was still a very new and fresh concept in Europe. The confederacy of Mayapan in the Yucatan Peninsula. There was stuff seeping up from the land. There was a spirit here, this fresh new world, and that seduction of America has been irresistible. There's more to America than just transplanted European culture. The destiny of America is greater than any of us can possibly imagine. I'm a cockeyed optimist, ok? Because I believe that the strength of our humanity lies in our infinite and spiritual potential. I believe that at the heart of all material being is energy, is spirit, is belief. And so that makes me very optimistic about America in spite of the whips and the lashes and the deaths and the killings. I believe that we will get by, that we will evolve, that America will complete her destiny, and it is going to take all of us to be able to do it.

Let me go back to the *Popol Vuh*. We're talking about borders now. There is a border that defines the human being as a material and spiritual being. We have all learned that we're homo sapiens, wise monkeys. The monkey is a symbol of intelligence in the *Popol Vuh*, and in the classic Chinese novel, *Monkey*. The wise monkey as a symbol for humanity. Now let me offer you another symbol for our human being—the feathered serpent. You are a feathered serpent that is evolving and crawling out of the seeds of your own being. And once in awhile you get caught up in the dead skins of your life. You know, biologically we go through a complete cellular change every seven to nine years. We're totally renewed. So in one sense, biologically, you crawl out of a dead skin. You evolve

out of yourself. The feathers are necessary because they represent our spiritual being.

Now the Spanish Conquistadors and the missionaries who came to the New World didn't understand about snakes. They saw all these serpent symbols and thought that these pre-Columbian cultures were infatuated with the devil. They didn't understand Earth symbols. And yet it continues to be present in our American mentality. The symbol of the rattlesnake is an early North American symbol. "Don't tread on me." You don't step on a rattlesnake. Those little rattles are symbols of time, and so like a snake, America continues to crawl out of itself and evolve. And the dead skins fall away as we emerge clean and fresh with a new skin, so new, so fresh, that at times it is painful. And these times that we are going through right now are precisely like that.

"The evolution of America has always involved north and south migration. It was the Europeans who gave it east and west."

These are painful times, and yet they are very exciting times. Many people in this country are intimidated and frightened by the brown hordes pouring across the border, the nonborder, this border that cannot hold. And so they want to declare English the official language of the United States. But I tell you that you cannot keep something natural from happening. The evolution of America has always involved north and south migration. It was the Europeans who gave it east and west. And we're happy to have it because what that did is to set up the four directions. Another ancient symbol, the Christian cross. The cross represents four directions, and in the *Popol Vuh* they speak of the upper world and the lower world and right at the point where the two worlds meet there is a crossroads that leads from one to the other. It's like the bellybutton of the world. Right at that intersection, four roads meet—the white road, the black road, the yellow road and the red road. What they represent to me is the promise of America—that four roads will meet and will bear new fruit in this ancient land. You can represent it any way that you like—racially, culturally.

The representations of what these people mean to each other ultimately represents a whole, that sphere, the power of the sun, the power of the planet that pulls from within to hold it together in space. And so we, our humanity, is a humanity that must pull from within and hold us together, but not without recognizing the four corners of the universe, certainly the four human corners of human civilization. It is important that Europe came to these shores. It is important that Africa came to these shores. It is important that Asia came to these shores, as it is important that there was a pre-Columbian America here waiting to blend and to create something greater than the parts. A whole vision of humanity.

We are, after all, a young planet, one that is just barely beginning to know itself. One hemisphere meeting another hemisphere. But it takes time, and we must develop an appreciation for the millennia.

"The last time a thousand year cycle came to an end, they were building Buddhist temples in Asia, cathedrals in Europe and pyramids in America."

That's why the humanities are so essential. I remember the humanities building at San Jose State back in the 50s when I started college. I used to love to go there just to study. I was a math major then, but I loved the humanities. It seemed to me that the very walls were breathing human wisdom, and I used to love to sit there and work on my calculus. The wisdom of the ages, a sense of time and who we are, to touch that eternal spark in ourselves. We are approaching the end of a millenium. This is, after all, 1986, and every time that a thousand year cycle ends, tremendous things have happened in the history of this earth. The last time that a thousand year cycle came to an end, they were building Buddhist temples in Asia, cathedrals in Europe and pyramids in America. We are approaching such a period again, and who knows what our temples will be. But they will be built in honor of the same spirit.

Here's a coincidence for you. According to the Mayan calendar, we are approaching the end of a millenium. The Mayans measured the cycles of time in terms of 1,144 year cycles or twenty-two cycles of 52 years each. One, the larger one, positive; the other one, negative. Thirteen heavens of decreasing choice; 9 hells of increasing doom. And all of that totals 1,144 years. The last time that the cycle started, Quetzalcotl was born, the feathered serpent, the last Quetzalcotl. The heavens decreased in choice for the Indian peoples of this land, and on the very day that the last heaven turned into the first hell, Hernan Cortez stepped on the shores of Mexico. And for nine 52-year cycles since then, it's been getting worse and worse for the Indian peoples of this land. These are hard times for Mexico, bad times for Mexico. But what's interesting is that the earthquake of last year occurred to the very day at the beginning of a new cycle, the beginning of the beginning. Time enters a new phase. On August 16, 1987, we go from the last hell into the first heaven. I don't think that we can expect manna from heaven. It doesn't happen quite that way because we are creature of time. And it takes time. A broken leg takes time to heal. It takes time to give birth. So it won't go from night to day, but there's a new beginning ahead of us that is measured by time.

"The human being is a constantly evolving mystery that needs to know all its parts so it can deal better with the life and the reality around it."

I propose to you that we are heading to the meeting of the four roads and what we mean to each other. And it's important that we have White people and Black people and Asian people and Indian people in this new land, which is still new. The promise of America, after all is only 500 years old. Still we have another 500 years to go, long after all of us are gone. But we will be here. We will be here because the serpent crawls out of its own skin; our descendants will be here. And we need to develop respect for the future just as we need to develop respect for the past. We need to develop that sense of who we have been so that we know who we are, so that we know what we are becoming. Our destiny is to go to the stars in more ways than one. What is the human being? Who are we as people? How do you deal with your life?

There's an ancient word, *menya*. It's made up of two words. The first is *men*, which means to believe, to create, to do. If you do something, it's because you believe something. And they are interchangeable. Now anyone who is in the arts knows that belief is the essence of creativity, that creativity comes from belief. El Teatro Campesino was born from a belief in social justice, a belief that the farmworkers are going to be able to overcome. We created art out of that belief. The other part of the word is *ya*, and *ya* means love and pain. If you love, then you're going to feel pain. If

"My greatest scene was marching up Highway 99 with the United Farm Workers in 1966."

you feel pain, it's because you love. To create, to believe, to create, to do, with love and pain—that is work in Mayan. And ultimately we are all builders. The human being is a worker, a builder, an artist, a creator.

The human being is a constantly evolving mystery that needs to know all its parts so it can deal better with the life and the reality around it. That is what as a writer, as a storyteller, as a performer I try to convey. We're all performers. We all move through this reality, and we touch our reality. My greatest scene was marching up Highway 99 with the United Farm Workers in 1966. It was an artistic act. We converted a freeway into something else, into a statement. A little line of farmworkers were carrying little flags, and suddenly something else was happening. It was a statement born out of belief, and that march helped to transform some of the reality. But unless you believe in your ability to touch your reality, you can't be an artist! You can't go out and do plays. Why? To expose yourself? To attract attention to yourself? That doesn't really get you very far unless you can pass on

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A Monkey's Mask

"My first part in the theater was to play a monkey. I discovered the power of papier mâché in the first grade. That was back in 1946. Maybe some of you remember that there was still shortages in 1946. When I started to go to school, we were in cotton labor camp in the San Joaquin Valley. The bus picked us up and took us to school, and I carried my lunch in this brown paper bag. You had to save your brown paper bag because if you lost it, you couldn't replace it. They were that scarce.

One day when school was out, I went to pick up my sack, but it was gone! The bus was waiting. I had to rush to the bus, and I looked around. I was in a panic, and the teacher came up and said, "What's the matter? What are you looking for?" I said, "I lost my paper bag!" And she took me into the back room and I saw my paper bag shredded and floating in water! I thought she was crazy! I said, "What did you do to my bag?" Then she showed me a clay mold, a monkey's face. She was making papier mâché. She was making a mask! It was a shock! Out of paper! To be able to make a mask, how incredible! And I said, "What's it for, Halloween?" She said, "It's a play. We're going to be using these masks in a play. You might want to be in it."

A couple of days later I was in full costume, in the monkey mask all painted. So I acted like a monkey. I got the role. I had a costume that was better than the clothes I had. And then I saw the set being built on the stage. They had converted the stage into a little jungle with trees. Amazing! I was flipped out! And I was looking forward to my big debut. I was all of six years old. We were in this labor camp at that time of the year because my dad's truck had broken down. About a week before the play opened, he got the truck fixed and we moved away. So I was never in the play. But I got hooked. It opened a gap that I've never been able to fill. I've been pouring theater into it ever since and actually that little tragedy turned into the biggest positive element in my life."

—Luis Valdez

that energy. Because anyone who is an actor knows that the moment that you attract attention, you become like a lightning rod; and you have to be able to pass that on. That is the nature of the human being. We're more like radio stations than we are like pieces of meat. We're like satellites that receive messages and pass them on to those who come behind us. And so we must work for the centuries. We must work for the time of our world.

"I recognize boundaries and yet in the same breath do not recognize them."

What did we learn coming to America? We learned it was a huge land. The pyramids of mesoamerica are the forerunners of the skyscraper, of gigantic cities. I submit to you that New York City is an American creation based on something very real about this land. Gigantism. The pioneers coming west in Conestoga wagons—to take on that much landscape is an American act that was unknown in Europe. But it began a long time ago, because the Indians, whether or not they crossed through the Bering Strait 30,000 or 40,000 years ago, have known the vastness of this land. Look at those four roads. Look at the Black people, the White people, the Asian people; look at their gifts and talents. The creator put them together to exchange something. And what about the Indians? What do they bring? What do they have? Gigantism, my friends. The American continent as a whole. I call myself an American. I recognize boundaries, and yet in the same breath I do not recognize them. I cannot rest until there are no boundaries in America, until we all embrace our destiny, our common destiny, which is to unite the four roads that crisscross the sphere of the planet Earth.

Ed. Note: Copies of the lecture given by Luis Valdez are available on audiocassette. Please send a check or money order for \$10.00 (no purchase orders) to: Mail Order Department, HiSpeed Tape, 940 Howard Street, San Francisco, 94103.

NEH Names Forrest McDonald 1987 Jefferson Lecturer

The National Endowment for the Humanities (NEH) has named Forrest McDonald, a noted historian of the Constitution and professor of history at the University of Alabama, to be the 1987 Jefferson Lecturer in the Humanities.

The announcement was made by NEH Chairman Lynne V. Cheney after the quarterly meeting in November of the National Council of the Humanities, the 26-member advisory body of the NEH, which selects each year's lecturer after considering a wide range of nominations. The Council, in support of NEH plans to recognize the 200th anniversary of the U.S. Constitution, chose the 1987 Lecturer from a distinguished group of Constitutional scholars.

The Jefferson Lecture, established in 1972, honors the intellectual and civic accomplishments exemplified by Thomas Jefferson and provides an opportunity for a distinguished humanist to explore matters of broad concern in a public lecture.

The annual NEH Jefferson Lecture is the highest honor the federal government confers for outstanding achievement in the humanities.

In early May, McDonald will present his lecture on "The Intellectual World of the Founding Fathers" in Washington, D.C. and at the University of Kansas in Lawrence.

San Diego and the World of the Californias

by Hamilton Marston

I thank the California Council for the Humanities for this opportunity to speak to a question that increasingly interests me, and I am sure, must interest many others in San Diego: what will be the unfolding of San Diego, given its fine natural site and its very important location—between the Californias, between the North America of the United States and Canada and the Latin America of Mexico, Central America and South America, and on the eastern rim of the Pacific Basin, at the dawn of the Pacific Century?

But, first, I offer a disclaimer: I do not speak from expertise, but as a resident, drawing on impressions, observations, and experience of myself, members of my family, and others, over some period of time.

I was born in San Diego in 1910; my parents were born here in the 1880s; my grandfathers both came here in the 1870s, one from Wisconsin, the other from Germany. My grandmothers both came here in the 1860s from San Francisco; both were born in the gold country in the 1850s, of parents who had come to California in the Gold Rush of 1849.

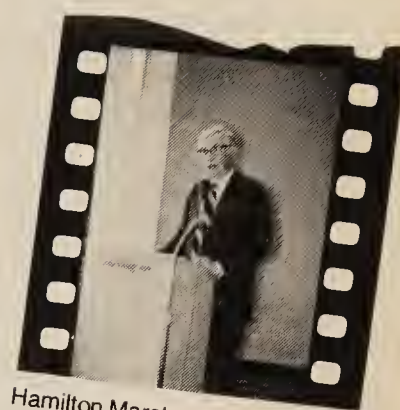
As background for observations on San Diego's future role, this brief span of four generations may seem narrow, but we begin our work with what we have at hand. My grandfathers offer an illustration.

My grandfather, George Marston, came to San Diego in 1870 for a reason that had brought many people here before him, and which continues to bring many to San Diego. His father had been advised to leave the severe winters of Wisconsin, and in the fall of 1869 he and his wife took the new railroad to California and visited several cities, deciding to live in San Diego and moving there in the fall of 1870 with their son and two daughters. George Marston first worked as a clerk in the Horton House hotel, then in pioneer mercantile establishments, opening his own drygoods store in 1878. His store grew with the city, and he was active in public affairs almost to his death in 1946.

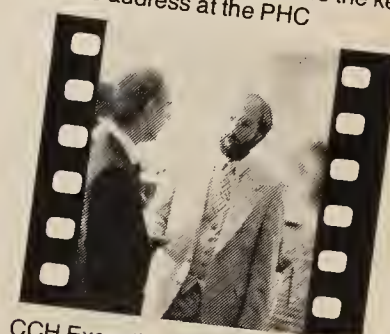
My other grandfather, Arnold Wentscher, came to San Diego in 1879. He married, became an American citizen, and died as a young man in 1891. His wife had died before him, and my mother was raised by relatives in San Diego and Germany.

In a letter to George Marston from San Jose, March 31, 1870, his father wrote:

"I returned yesterday from San Diego, about as far away as I could get and not get out of the U.S., it being as you will see by the map in the S.W. corner and only about fifteen miles from the boundary line. I rode out one day within one mile of the boundary monument. San Diego is 500 miles south of here. I went in steamer from San Francisco, three days' voyage touching at three Ports. I like the climate of San Diego very much better than even San Jose. The night air here is chilly and damp, but in San Diego it is soft and delightful. It is a new place but growing, and is the terminus of the Southern Transcontinental R. R., sometimes called the Memphis & El Paso R. R. This road will at some time be built, and then San Diego will grow into a large and prosperous Commercial City, for it has a *Splendid Harbor*, second only to San Francisco on the Pacific Coast. There is no harbor between it and San Francisco and none south for 1000 miles. It is situated on the Bay, six miles from the mouth. The Mountains in Mexico on the South, and the Sierras on the East, the Islands in the ocean, and the lovely Bay, 15 miles long and 3 wide, make up a scenery enchanting enough. Add to that a climate more equable than any in the world, as many say, and it is not a bad place for any one to live in. I have seen no place in Cal. to compare with it, and if I come to reside *shall go there.*"



Hamilton Marston delivers the keynote address at the PHC



CCH Executive Director, Jim Quay, welcomes PHC participants



Luis Valdez meets members of the audience at his "Borders" lecture

In compiling family records in her book, *George White Marston, A Family Chronicle*, my aunt, Mary Gilman Marston, wrote:

"The little town to which our travellers came was only a straggling village, three years old. Its streets were ungraded and treeless, most of its buildings small and crude. But its location was superb. On the shores of a landlocked harbor, with a background of mountains which extended far into the sea on the Mexican side, the blue waters of bay and ocean sparkling in brilliant sunshine, this was 'the country of joyous aspect' of the old Spanish explorers. Added to its natural beauty was a rarely equable climate. Its citizens looked forward with confidence to becoming the terminus of a transcontinental railroad which was to make them a prosperous commercial seaport. Always in their minds were the advantages of their beautiful bay, protected from winds and ample in size for 'a fleet of a thousand clipper ships to ride at anchor.' To quote further from a Chamber of Commerce

report, dated May 5, 1870, 'San Diego is the natural commercial center of a vast scope of country, of Southern California, Southern Nevada, Arizona, New Mexico and Northern Mexico....On the completion of the 32nd parallel railway, the bulk of the traffic between the States east of the Mississippi and the Asiatic Empires, and also the fast freight between European and Asiatic ports, must of necessity pass through San Diego, and make this the Pacific Coast port of trans-shipment.'

What happened to prevent development of San Diego's future as a great commercial seaport, that seemed to be so confidently expected by its citizens and chamber of commerce?

"The Treaty of Guadalupe Hidalgo separated San Diego from much of its natural hinterland while its development was still in prospect."

An answer that I would offer as a pretty solid conjecture is that it had already happened, with the coincidence in 1848 of the end of the Mexican War and the discovery of gold near Sacramento. But, first, a brief review of some aspects of the geography and history of the Californias.

We know Lower California as a long, rugged spine of land, extending southerly from the region that contains the cities of Tijuana in Lower California and San Diego in Upper California. There the contours are softer. A plateau extends easterly from the coast, rising to low mountains with small mountain valleys. Farther east the mountains drop sharply to the desert.

To the north the scale enlarges. There is the plain of Los Angeles, mountains to the east but with passes with easier grades than San Diego's. Farther north the scale is still larger, the central valley, the great bay area of San Francisco, with its ring of cities, large agricultural lands, high mountains with snow that melts to produce rivers, mineral wealth and timber.

When this was New Spain, there were settlements in Lower California from the seventeenth century; but Spain was not ready to settle Upper California, except defensively in the late eighteenth century, to show the flag, when the viceroys were concerned by the Russians coming down from the coast from Alaska, and the British westerly, from their Atlantic colonies. Forts were established beginning in 1769 at San Diego, and then north to Santa Barbara, Monterey and San Francisco. Missions, small communities and agriculture advanced as the early Spanish settlement of Upper California.

In 1846, with the Mexican War, that which the viceroys had feared did happen, though New Spain was Mexico now, and the British were the United States. The Treaty of Guadalupe Hidalgo, signed near Mexico City, February 2, 1848, ended the Mexican War. It drew the boundary between the United States and Mexico at the Rio Grande and Gila Rivers. For a payment of \$15,000,000 the United States acquired over 525,000 square miles of land, now Arizona, California, western Colorado, Nevada, New Mexico, Texas and Utah. The southern boundary of California was drawn to a point one marine league south of the southerly extremity of San Diego Bay. (Everybody seems to like our bay.) Just over a week earlier, January 24, 1848, gold had been discovered at Sutter's Mill, near Sacramento.

The Gold Rush of 1849 made California an almost instant state. People poured into northern California from all over the United States and from many other

countries. In what seems to be a family pattern, I had one great grandfather, Lewis Gunn from Philadelphia, and one, Charles Peter von Gerichten from Mannheim, who went to the mines. This large, new and vigorous population was concentrated in the part of California with the major economic potential. Most soon tired of mining and undertook the early responsibility of creating the economic, political and social structure of the new state under conditions of remoteness and slow communications with the established economic and political centers of the country.

When the railroads built west after the Civil War, they came into the cities of Northern California, and into Los Angeles with its larger scale of land and potential as a commercial center and its easier grades to the east. When the railroad reached San Diego, it was a branch line.

The Treaty of Guadalupe Hidalgo separated San Diego from much of its natural hinterland while its development was still in prospect. The beginnings of regional centrality San Diego had enjoyed as a Spanish and Mexican settlement, linking territories of the same jurisdiction and culture, to the south and north, were lost to the new, peripheral San Diego, which had become a small United States border town across from a remote and largely undeveloped area of Mexico.

"Recently that end-of-the-line quality of San Diego has been changing...in a large measure because of the growth of northern Mexico and of our neighboring city of Tijuana."

The slower communications and transportation of those days and the persistence of established patterns may have tended to cloud the severity of the change wrought in San Diego's future by the events of 1848. My grandfather wrote later of the San Diego of 1870. It sounds like a pretty throbbing place; one can see how it inspired the expectations of its citizens.

"My first employment in San Diego was as a clerk in the Horton House, which had been opened by A. E. Horton Oct. 17, one week before my arrival. The Horton House was a large hotel in a very small town, the population being about fifteen hundred. The steamers came once a week from San Francisco, but just at that time an opposition line was

running and the two gave the town two steamers a week for a while. A stage arrived from Los Angeles once a day; twice a week from Fort Yuma and from Old Town we had a stage every hour. This experience of six months in the old Horton House was the most picturesque period of my life. There was a large Spanish and Mexican element in town at that time and our guests included travellers from every part of the world, soldiers from the Indian wars in Arizona, mining men from Lower California, and adventurers from everywhere."

The great real estate boom of the 1880s in Southern California brought many people to San Diego, and the city has continued its rapid growth, as people have come for their many reasons, though large among these have been health, retirement, tourism, conventions and military assignments, and to find occupation in the services required by our mounting numbers.

For some time we have been the second city in size in the state. Still, over the years the primary leadership of our state has rested with the major centers of San Francisco and Los Angeles. We have gone from a little town at the end of the state to a big city at the end of the state, but as a receptive rather than a generative city.

Recently that end-of-the-line quality of San Diego has been changing, for reasons within our community and, in a large measure, because of the growth of northern Mexico and of our neighboring city of Tijuana. When I was in high school in 1927, Tijuana had a population of about 10,000 and San Diego about 100,000. Now both are over a million. We are growing and contiguous cities of different nations and cultures, separated arbitrarily by a line that divided the air and drainage basins we share. We stand at different stages of development, and we face immeasurable opportunities and challenges, culturally, economically, politically and socially. There is a profound excitement in the situation of mutuality that surrounds us. I am not sure there is anything like it in all the world.

With thanks to John Keats, I feel we stand with stout Cortez, when, though miscast,
He star'd at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.



Upcoming Bicentennial Events in Sacramento Sponsored by CCH

In May CCH will sponsor a variety of events in the Sacramento area that will offer the opportunity to reflect on the issues that initially shaped and continue to challenge us with regard to the U.S. Constitution. The Ukiah Players will present their original play, "A More Perfect Union," which traces the history of the Constitutional Convention and examines current issues as well, to audiences at California History Day on May 11 and at Sacramento City College on May 12 and 13.

On May 28 retired California Supreme Court Justice Frank Richardson will provide the keynote address at the Public Humanities Conference at the Sacramento Convention Center. The program will also feature the appearance of Thomas Jefferson (played by Clay Jenkinson) who will answer questions regarding his views, democracy, and the Constitution. Mr. Jenkinson will also make appearances by invitation to community and civic groups, colleges, and universities in the Sacramento area during the week of May 25 through June 2.

A major convocation featuring speakers in philosophy, history, and the law will be held at McGeorge School of Law on the evening of May 29. Lynne V. Cheney, Chairman of the National Endowment for the Humanities, will present the introductory remarks. Robert Middlekauff, Director of The Huntington Library, and Sheldon Wolin, Professor of Political Theory from Princeton University, will address the convocation. A public reception will follow this event.

Questions regarding these events or inquiries about the possibility of hosting Clay Jenkinson and/or the Ukiah Players should be directed to the CCH San Francisco office, 312 Sutter Street, Suite 601, San Francisco, CA 94108.



Lynne V. Cheney, Chairman, National Endowment for the Humanities will address the CCH convocation in May

Grace Paley to Open New "Writers on Literature" Series

On Thursday, February 5, at 8 p.m., author Grace Paley will inaugurate a new five-part lecture series, "Writers on Literature," sponsored by *The Threepenny Review* in association with City Arts & Lectures and the UC Berkeley English Department.

Ms. Paley is the author of three short story collections and is also well known for her political activism and her encouragement of younger writers. The idea behind the series is to have contemporary working writers discuss authors of the past. Additional series participants are: Elizabeth Hardwick on the work of Gertrude Stein (*February 19*); Robert Hass on Anton Chekhov (*March 5*); Harold Brodkey on gender and literature (Emily Dickinson, Jane Austen, and Virginia Woolf contrasted to Whitman, James and D. H. Lawrence) (*April 16*); and Diane Johnson on "the readable Victorians"—Wilkie Collins, Anthony Trollope, and others (*May 7*).

All of these events will take place in 155 Dwinelle Hall on the UC Berkeley campus. Tickets for this five-event series are \$35; single tickets are \$8 per lecture (or \$5 for students). For ticket information and phone orders, call Cal Performances Box Office at 642-9988.

This series was made possible by grants from CCH, The Wallace Alexander Gerbode Foundation, the Walter & Elise Haas Fund, and the San Francisco Hotel Tax Fund.

Folk Art Symposium at The Mexican Museum

Themes and issues in Mexican and Mexican-American folk art will be the focus of a major symposium, "From the Inside Out: Mexican Folk Art in a Contemporary Context," February 4-6, 1987 at Fort Mason Center in San Francisco.

The three-day interdisciplinary symposium is sponsored by The Mexican Museum in conjunction with the exhibit "Mexican Folk Art from the Nelson A. Rockefeller Collection" and is funded in part by grants from the CCH and the L. J. Skaggs and Mary C. Skaggs Foundation.

Topics explored through lectures, panels and slide presentations include genres of Mexican folk art, marketing, the ethics of collecting, Hispanic folklife in California, and folklore and education. In addition, the forum will feature a folklife film program, performances by local traditional artists, and demonstrations by folk artists from Mexico, California and the Southwest.

Participating scholars represent institutions from both sides of the border and include Amalia Mesa Bains, Ph.D. (artist and educator), Robert Bishop, Ph.D. (Director of the Museum of American Folk Art), Carlos Espejel (Former Director of the National Museum of Popular Arts and Industries, Mexico), Tomás Ybarra Frausto, Ph.D. (Stanford University) and Alicia González, Ph.D. (Folklife Specialist, the Smithsonian Institution).

For more information contact The Mexican Museum, Fort Mason Center, Building D, Laguna at Marina Blvd., San Francisco 94123. (415) 441-0404.

February Screenings of CCH-funded Film

Ethnic Notions, a CCH-funded documentary exploring the dynamic interplay between popular culture and racial tensions in America, premieres at the Palace of Fine Arts in San Francisco on Thursday, February 5, 1987. This one-hour video traces the evolution of images like the black Mammy and Sambo and relates them to their social-political context. *Ethnic Notions* will also be screened in Berkeley at Wheeler Auditorium on Thursday, February 12. For screening times and ticket information, call 415/548-3884.

CCH Invites Proposals from Public Libraries

California's public libraries are the most widely dispersed and accessible cultural institutions in the state. During 1987-88 the Council and the California State Library have created a fund of \$50,000 to encourage public libraries to mount humanities projects for the out-of-school adult public. *Proposals in this category will be accepted at the July 1, 1987 deadline.* Additional proposals may be accepted at the October 1, 1987 or April 1, 1988 deadlines if funds permit.

Proposals in this category may request up to \$7,500 in outright grants from CCH. These grant awards must be matched dollar-for-dollar by cost-share contributions in the form of local cash or in-kind goods and services. Larger projects may request additional funding through CCH Challenge Match provisions; this requires raising funds from outside sources which are submitted directly to CCH for matching.

Proposals may request funds for acquisition of materials, especially materials developed by CCH-funded projects or those funded by NEH and other state humanities councils, but such materials must be required by the public event or events envisioned in the proposal. For example, the Council would grant funds to purchase paperback editions of books required for a reading-and-discussion group or funds to acquire videocassettes of CCH-funded films for use in conjunction with public lectures, workshops, or reading-and-discussion groups.

A proposed project should convey a clear idea of how the disciplines of the humanities relate to the project. The proposal must explain how the humanities will be involved in the project, preferably with specific statements by humanities scholars committed to the project. The CCH has a file of 1500 humanities scholars in California who have shown interest in participating in public humanities projects. Proposals should also describe the primary audience to whom the programs are directed and why the program and the setting of the event will interest that audience.

In addition, CCH will offer modest planning grants of \$500 to public libraries that are developing larger proposals to NEH. Planning grant proposals may be submitted to CCH at any time.

We strongly encourage public libraries interested in submitting applications to contact either CCH office for consultation with staff.

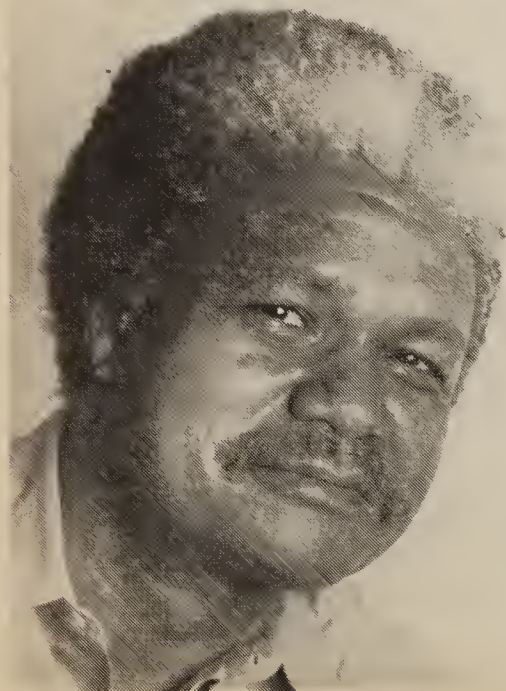
NEH Awards \$19 Million to State Humanities Councils

NEH Chairman Lynne V. Cheney announced in November that the state humanities councils will receive a total of \$19 million in federal funds for Fiscal Year 1987. By law the NEH must distribute no less than 20 percent of its appropriated program funds for use by the state councils. The law specifies the funding formula for allocation of the funds. States must raise an amount equal to their awards in cash or in-kind contributions to ensure local support for each council's projects. The Endowment also offers the state councils specified amounts in matching funds. These funds are released to the state councils from the Treasury when matched dollar for dollar by the states. The 1987 award to the CCH is \$634,890 in outright funds and \$263,200 in matching funds.

In addition to these funds, Merit Awards are made to state councils whose biennial proposals are judged worthy of special commendation by reviewers. This year Merit Awards of \$50,000 each were made to Alabama, California, Louisiana, Maryland, Montana, Texas, Utah, and Vermont.

CCH Welcomes Four New Members

Since the CCH was established in 1974, eighty four outstanding Californians have served on the board. As the New Year begins, we are pleased to welcome four new members who have agreed to join the Council for the next four years. They are: *Kathryn Gaeddert*, Curator of History, Sacramento Museum and History Division, Sacramento History Center; *Arlen Hansen*, Professor of English, University of the Pacific, Stockton; *Anita Schiller*, Reference Librarian/Bibliographer, University of California, San Diego; *Al Young*, writer, University of California, Santa Cruz.



Al Young, writer and instructor, University of California, Santa Cruz



Arlen Hansen, Professor of English, University of the Pacific

Kathryn Gaeddert has been Curator of History at the Sacramento History Center since 1976. Last year she directed a CCH-funded project that conducted research on ethnic communities in the Sacramento area and created a display of photos, oral histories and artifacts at the Center. Ms. Gaeddert received an undergraduate degree in history and social sciences from Bethel College in North Newton, Kansas and did graduate work in Anthropology and Museum Studies at Indiana University, Bloomington.

In 1984 *Arlen Hansen's* excellence as a college teacher was recognized when he received the Faye and Alex Spanos Distinguished Teaching Award given annually to a member of the College of Pacific staff. During his seventeen years at the University he has conducted research and published in several areas: 19th and 20th century American literature, narrative theory, American humor, the novel, the short story and screenwriting. He has been selected as a Fulbright scholar twice in the past five years, serving as Senior Visiting Fulbright Professor of American Literature and Culture, first in Vienna, Austria and then in Aachen, West Germany.

Anita Schiller has been Reference Librarian/Bibliographer at the University of California, San Diego

since 1970. She is a librarian of national standing who has figured prominently in the activities of the American Library Association for a number of years. In 1985 she received the ALA Equality Award for "an outstanding contribution toward promoting equality between women and men in the library profession." She serves on the editorial boards of *Library Research* and *Collection Binding* and has published numerous articles, reports and reviews in professional library journals.

Al Young is a writer who has distinguished himself as both a novelist and a poet. He has received several honors, including a Guggenheim Fellowship, a Wallace Stegner Fellowship at Stanford and a Fulbright award. He holds a B.A. in Spanish Literature from UC Berkeley and has taught writing and literature at Stanford, UC Berkeley, University of Washington, Rice University, and currently at UC Santa Cruz. He has served on the Literature Panel of the National Endowment for the Arts and has a broad range of interests and expertise in the related areas of literature, music and film.



Anita Schiller, Librarian/Bibliographer, University of California San Diego

CALENDAR OF EVENTS

January through February 22 "Puzzles of the World" an exhibit at the Craft and Folk Art Museum, 5814 Wilshire Blvd., Los Angeles. 11 a.m. to 5 p.m. Tues. through Sun.

January 8 through March 1 "The Chinese in the Monterey Bay Region," a traveling exhibit, will be at the Northridge Shopping Mall, Highway 101 and Borranda, Salinas. 10 a.m. to 9 p.m., Mon through Fri; 10 a.m. to 6 p.m. on Saturdays; and 11:30 a.m. to 5:30 p.m. on Sundays. 408/449-7226

January 26 "Puzzles of the World" lecture in connection with the exhibit; 7:30 p.m. at the Craft and Folk Art Museum, 5814 Wilshire Blvd., Los Angeles.

January 26 "Lemon Grove Incident" airs on KQED-TV, San Francisco, 10 p.m.

February 4-6 "From the Inside Out: Mexican Folk Art in a Contemporary Context" symposium at Fort Mason Center, Building D, Laguna at Marina Blvd., San Francisco 415/441-0404

February 5 "Writers on Literature" series features Grace Paley, 8 p.m., 155 Dwinelle Hall, UC Berkeley. 415/642-9988

February 5 "Ethnic Notions" film premiere at the Palace of Fine Arts in San Francisco. 415/548-3884.

February 5 "Sacred Rage: Militant Islam and the Middle East" lecture by Nancy Gallagher at Cal Poly University, Union 220, 11 a.m. to noon. "The Crisis in Lebanon: A Historian's View" at Congregation Beth David, 7:30-9:30, San Luis Obispo. 805/546-2041

February 12 "Ethnic Notions" screening at Wheeler Auditorium, Berkeley. 415/548-3884.

February 19 "Writers on Literature" series features Elizabeth Hardwick, 8 p.m., 155 Dwinelle Hall, UC Berkeley. 415/642-9988

February 19 "The Islamic Revolution of Iran and Its Continuing Global Reverberations" lecture by Hamid Algar at Cal Poly University, Union 200 11 a.m. to noon. "The Bible and the Qur'an: Is there a common ground?" at Congregation Beth David, 7:30-9:30, San Luis Obispo 805/546-2041

February 25 "In Search of a Dream: America's Early Black Aviators" national PBS broadcast, 10 p.m.

February 25 through April 26 The Great Central Valley exhibit at the Fresno Metropolitan Museum

February 28 Pre-concert Discussion Series on Women Composers, Bay Area Women's Philharmonic, First Congregational Church, Post and Mason Sts. San Francisco. 8 p.m. 415/626-4888

March 5 "Writers on Literature" series features Robert Hass, 8 p.m., 155 Dwinelle Hall, UC Berkeley. 415/642-9988

March 5 "Islam, Women, and Politics since the Iranian Revolution" lecture by Nikki Keddie at Cal Poly University, Union 220, 11 a.m. to noon. "Vistas of the Islamic World" at Congregation Beth David, 7:30-9:30, San Luis Obispo 805/546-2041

March 3, 5, 10 "Asia: South by Southeast" lecture/discussion, Yuba Civic Center Auditorium. 415/642-3608

March 12, 17, 19 "Asia: South by Southeast" lecture/discussion, Merced Civic Center Auditorium. 415/642-3608

March 20-22 The California Humanities Project Third Statewide Conference, Oakland Airport Hilton. Write to Dr. Jean Givens, 201 Campbell Hall, University of California, Berkeley, CA 94720.

March 24, 26, 31 "Asia: South by Southeast" lecture/discussion, Modesto Junior College. 415/642-3608

March 27-29 "Ecofeminist Perspectives: Culture, Nature and Theory" conference, University of Southern California, Los Angeles. 213/743-7722

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Proposals for these deadlines must conform to the 1987 Program Announcement. Send 10 copies of all proposals (14 copies of media proposals) to the San Francisco office by the due date.

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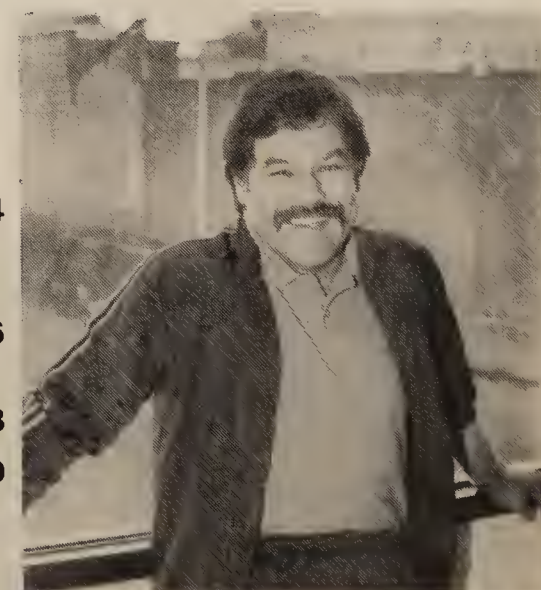
NETWORK



View from border monument near the edge of the Colorado desert looking east. 1857 engraving from sketch by border commission member was part of the "Drawing the Line: Creation of an International Border" exhibit at the Museum of San Diego History. (San Diego Historical Society—Ticor Collection)

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Luis Valdez, 1986 Public Humanities Lecturer
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